

Acts of Collaboration: The Way of the Playwright, The Way of the Actor

THIS INSTITUTE is about the way playwrights and actors collaborate to create powerful, mysterious, living events on stage. It is about the complex process a playwright follows to develop a blueprint for action, and about the equally complex process an actor follows to interpret the blueprint and bring it to life.

This Institute is designed for high school teachers who seek to deepen their knowledge of dramatic literature and two of the arts of the stage—acting and playwriting.

A theater critic and a director will lead all participants in an examination of a dozen classic and contemporary plays; a playwright will help half the group develop their writing skills; and an actor/teacher will work with the other half of the group in an intense study of the craft of acting. Participants will collaborate on projects in which those studying acting will work with those studying playwriting to create a new piece for the stage. In addition, all participants will take part in a series of workshops which will introduce them to the process of using theater techniques to teach fiction, poetry, the essay, and original student writing. There will also be a workshop in theater design and technology especially geared for high school teachers who must produce plays with minimal support. The three courses will draw upon many of the same texts. All four teachers share the same goal: to explore the ways that plays come into being, from initial impulse to living event on the stage.

During the academic year following the summer of 1996, members of the Bread Loaf Acting Ensemble will, as their schedules permit, accept invitations to spend two to four days in a participant's school, assisting in classes and leading workshops.

Preference will be given to teachers of students who do not have easy access to a professional theater. In addition to submitting transcripts and letters of reference, applicants will be asked to describe their roles in teaching dramatic literature and/or producing theater

in their schools. *Applications must be received by March 15.*

Participants will receive a full-tuition scholarship (\$2,780), room and board on campus (\$1,390), a book allowance, travel expenses, and a stipend of \$250 per week. The courses will be very intensive; they may be audited or taken for graduate credit, but all students are expected to participate fully in class activities.

The Courses

All participants will enroll in the first course and select one of the other two for their second course.

**ACTS OF COLLABORATION:
THE PLAYWRIGHT AND THE ACTOR**
(Mr. Cadden and Mr. MacVey)

This team-taught core course will focus on three "styles of the real" in dramatic literature. We will begin with a study of stage realism—both its origins in the works of Chekhov and Stanislavski, and its American incarnation in the works of Tennessee Williams and the American Method. The second unit will focus on "the theater of images": using works by Shakespeare, Strindberg, Stein, and Beckett, we will explore the theater's attempt to evoke the language of dreams on stage. The third unit will explore Epic Theater and its emphasis on viewing individual action from a broad social perspective. Plays by Sophocles, Brecht, and Kushner will illustrate this tradition.

**THE WAY OF THE PLAYWRIGHT: CREATING
THE TEXT** (Mr. Clubb)

During the time the core course focuses on the realistic tradition, the playwriting seminar will examine the components of human experience the realists use in their representations. During the time the core course focuses on the theater of images, we will explore the verbal and visual forms of the dramatic image, paying particular attention to the ways images manifest themselves in dreams. During the time the core course focuses on Epic Theater, we will consider dramatic narrative and storytelling. Participants will write a scene for each class meeting, and will collaborate with actors on a developmental project.

**THE WAY OF THE ACTOR:
EMBODYING THE TEXT** (Ms. MacVey)

Through exercises, improvisations, and scene study this course will help participants develop the ability to make personal the inner lives of their characters, and to find imaginative ways to reveal this mystery on stage. We will give special attention to the many ways an individual moment may be interpreted, and the choices that may best serve the playwright's requirements. Participants will also collaborate with the playwrights on a developmental project. This course is designed for those with limited training in acting.

The Faculty

Michael Cadden, B.A., Yale; B.A., University of Bristol, England; D.F.A., Yale School of Drama. Director, Program in Theatre and Dance, Princeton University.

Dare Clubb, B.A., Amherst College; M.F.A., D.F.A., Yale School of Drama. Playwright and Teacher, New School for Social Research.

Alan MacVey, B.A., M.A., Stanford University; M.F.A., Yale University. Associate Professor and Chair, Theatre Arts Department, University of Iowa; Supervisor of the Theater Program and Artistic Director of the Acting Ensemble at Bread Loaf, and Coordinator of the Institute.

Carol MacVey, B.A., Notre Dame College; M.A., Middlebury College. Assistant Professor of Theatre Arts, University of Iowa; member of the Bread Loaf Acting Ensemble.

For more information and an official application, please write to:

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Bread Loaf School of English
Middlebury College
Middlebury, Vermont 05753
(802-388-3711 x. 5418)

EACH SUMMER the Bread Loaf School of English assembles a community of teachers and learners at each of its three campuses: in Vermont; at Lincoln College, Oxford; and in Santa Fe, New Mexico. Students at each of these campuses follow courses of study leading to the Master of Arts and Master of Letters degrees in English.

Since 1920, the central location for these programs of study has been the campus in sight of Bread Loaf Mountain in the Green Mountains of Vermont. Here, faculty members from many of the best colleges and universities across the country offer courses in literature, literary theory, writing, the teaching of writing, and theater. All of these courses benefit from the on-site presence of a professional Acting Ensemble which visits classrooms and, along with actors drawn from the student body, appears in theatrical productions during the summer. Each year approximately 250 students come from all regions of the United States and several foreign countries to study at the Bread Loaf campus.

During the summer of 1996, while this Institute is in session, Bread Loaf will host distinguished playwrights, directors, and actors who will collaborate with the Bread Loaf Acting Ensemble and Bread Loaf students to present scenes from works that are currently being developed for the national stage.

Endowment programs do not discriminate on the basis of race, color, national origin, sex, handicap, or age. For further information, write to the Equal Opportunity Officer, National Endowment for the Humanities, 1100 Pennsylvania Avenue, N.W., Washington, DC 20506.

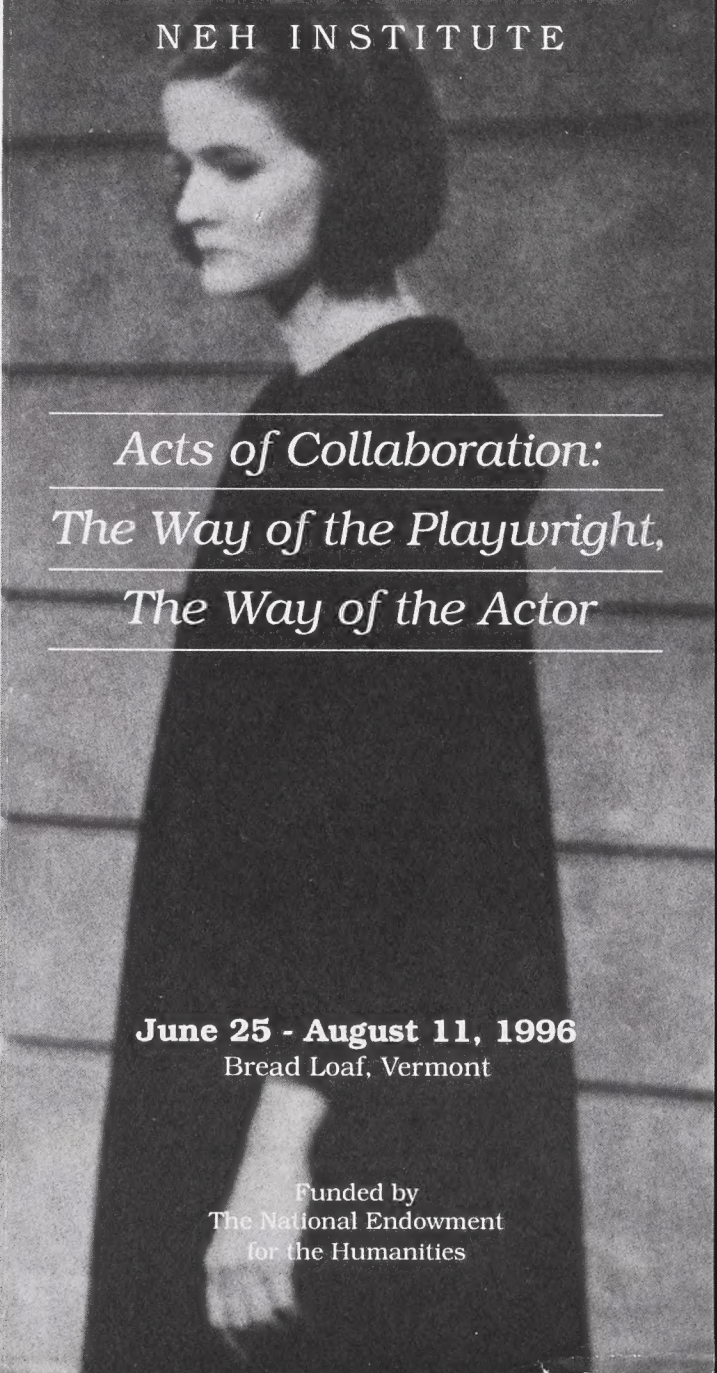
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June 25 - August 11, 1996
Bread Loaf, Vermont

Funded by
The National Endowment
for the Humanities